

3167

SERIES (T) EP. 3.

'CRISIS'

by
Louis MarksPRODUCER: VERITY FAIBERTDIRECTED BY: MERVYN PINFIELDDATE: FRIDAY, 4th September 1964 - EC/4 - 10.30 a.m.

REH.....10.30 a.m. to 1.00 p.m.
 LUNCH.....1.00 p.m. to 3.00 p.m.
 REH.....2.00 p.m. to 7.00 p.m.
 TEA (Approx): (Photo Call) .. 3.45 p.m. to 4.15 p.m.
 DINNER.....7.00 p.m. to 8.00 p.m.
 LINE UP.....8.00 p.m. to 8.30 p.m.

NO: 8.30 p.m. to 9.45 p.m.

CAST:

Doctor Who.....William Hartnell
 Ian Chesterton...William Russell
 Barbara.....Jacqueline Hill
 Susan.....Carole Ann Ford
 Forester.....Alan Tilvern
 Gothard.....Reginald Barratt
 Midge Rowe.....Rosemary Johnson
 Bert Rowe.....Fred Fens

DESIGNER: RAYMOND P. CHAPMAN

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Phil.....Howard King
 Bill.....Cyril Julius
 Ann.....Barbara Stewart
 A.P.H.....Lawn Robertson
 David Sam.....Alan Fogg
 Vision Maker.....Clive Boig
 Floor Assistant...
 Assistant.....Kay Fraser

Costume Sup:.....Sophie Lane
 Makeup Sup:.....Sonia Markham

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TECHNICAL REQUIREMENTS:

Motor Richardson
 8 cogs (Car 5 on tower)

1000 ft
 Clump Mics
 Floor Monitors
 EM-25 & EM-36

Grims
 Studio Foldback

1000 ft
 Roller Caption Machine

		OFF	PHOTO	TIME	CAME	SOUND
		TEL. 1. EK-25 FOR VHO OPENING				
2	1	AGAINST BLACK BARBARA/IAN	1		4A	A/1
	2	LABORATORY SLIDES SUP: CRISIS LOUIS PARKS	2	DAY	2A;	B/1
	3	PIPE OPENING	3		1A;	SLUNG
3	4	LABORATORY	4	DAY	2A;	B/1
3	5	PIPE OPENING (TEL. 2) EK-35 SUPERIMPOSED/Water Fact	5	Hint of Sgt.	1A;	SLUNG
7	6	LABORATORY	6 - 12	DAY	2B; 4B; 3A;	B/1
7		(TEL. 3) EK-25 Cut thro' door		"		
8	7	LABORATORY	7 - 12A	DAY	5A;	B/1
9	8	SEED FILE	13	"	4D;	A/1
9		RECORDING BEGAN KEEP TAPE RUNNING				
10		(TEL. 4) EK-36 Cut around bench Jumps up to bench into sink		"		
12	9	EDGE OF BENCH; TOP OF CHAIN	14	DAY	1B	A/1
14	10	REBOWLES (over the sink)	15	"	5A;	C/1
15	11	CHIEF OFFICE	16	"	4E;	A/2
18	12	SEED FILE	17 - 11	"	2C; 2D;	C/2
19	13	CHIEF OFFICE	22	"	4E;	A/2
20	14	POST OFFICE	23	"	3B;	D/1
	15	CHIEF OFFICE	23	"	4E;	A/2

TIME		SHOTS		TIME		CAMERA		SCENE	
14	15	POST OFFICE	25		DAY	3C;		D/1	
	17	SMALL OFFICE	26		"	4E;		A/2	
2	18	POST OFFICE	27		"	3C;		D/1	
3	19	SMALL OFFICE	28 - 30		"	4E; 2E;		A/2	
16	20	NOTEBOOK MINISCULE	31 - 43		"	1D; 2F; 5B		C/3 A/3	
	21	SMALL OFFICE	44		"	4E;		SLUNG	
	22	POST OFFICE	45		"	3C;		"	
27	23	SMALL OFFICE	46		"	4E;		"	
1A	24	POST OFFICE	47 - 54		"	3D; 4E; 3C;		D/1	
1	25	NOTEBOOK MINISCULE	55 - 59		"	1D; 2G;		C/4	
2	26	LABORATORY	60		"	3A;		B/1	
	27	NOTEBOOK MINISCULE	61		"	1D;		C/4	
3	28	LABORATORY	62		"	3A;		B/1	
3A	29	SMALL OFFICE	63		"	4G;		A/2	
4	30	POST OFFICE	64		"	5E;		D/1	
		(TEL. 5) TR-25 KITT SHOT; walk in front of telephone							
17	31	REAR OF PHONE Miniscule	65		DAY	4H;		B/2	
17	32	TOP REAR PHONE	66		"	1E;		C/5	
17	33	LOWER REAR PHONE	67		"	4H;		B/2	
19	34	TOP REAR PHONE	68		"	1E;		C/5	
	35	LABORATORY Phone receiver moves	69		"	2H;		SLUNG	
C	36	TELEPHONE Miniscule	70		"	1E;		C/5	
	37	LABORATORY	71		"	2H;		SLUNG	
	38	TELEPHONE Miniscule	72		"	1E;		C/5	

3-7	SCOTS	TIME	CAMS	NOTES
39. TOWN OFFICE	73	DAY	3C;	D/2
40. SMALL OFFICE	74	"	4E;	A/2
41. POST OFFICE	75	"	3C;	D/2
42. TELEPHONE MINISCUIE	76- 81	"	2I;1E;	C/5
NEXT EPISODE - THE URGE TO LIVE ROLLER CAPTION 82 3 SLIDE SUP: PRODUCER: VERITY LAMBERT SLIDE SUP: DIRECTED BY MERVYN PINFIELD				

"DOCTOR HIO"

SARIEL "J"

By Louis Larko

Episode Three: "Crisis"

125

END OF OPENING SEQUENCE.
SCENE CHG.

OPENING MUSIC
ON FILM

ROOM A/1

1. 4 -A -24 1. C.U. IAN AND BARBARA AGAINST BL CK.
023
IAN/BARBARA

(IAN AND
BARBARA
ARE STARING
HORROR-STRUCK.

DISTANT EFFECT
OF RUSHING
WATER)

LM: Susan and the
Doctor are still in
that sink Barbara.
and... and the tap's
been turned on!!

BOOM B/1
2. 2 -A-24 2. LABORATORY. NORMAL SIZE BAND 35
C.U. WATER RUNNING INTO SINK DAY

(CLOSE UP OF
TAP RUNNING
INTO SINK)
(SMITHERS WASHING HANDS)

EMERGENCY CREDITS:
SLIDE:
"Crisis"
SLIDE
by Louis Marks.

(3) (SLUNG MIC)
3. 1 - A - 35. FILE CLOSING.
25 DR/SUSAN

(THIS IS NO
MORE THAN A
CIRCULAR REF.
WITH BLACK
BACKING.

DOCTOR HELLS
SUSAN: CLIMB
UP BESIDE HIM.)

DOCTOR: We had better get into
this overflow.

BOOM B/1
2. 1 - A - 35. FILE CLOSING. BAND 35 DAY
SINK
HAND PULLING OUT
PLUG

ON 2A/4)

(SMITHERS PULLS OUT PLUG
WATER GURGLES AWAY)

5. 1 - 4 - 35

(SEUNG)

5. PEEP OPENING

GLINT OF LIGHT

SUPERIMPOSE

TK-36 TELECINE(2) (B)

WATER SHOT

B)

TELECINE
CUT SUPERIMPOSITION

(DOCTOR/SUSAN APPEAR
TO BE STANDING ON THE OTHER
SIDE OF WATERFALL, PRESSING
THEMSELVES BACK - AWAY FROM THE
FALL OF WATER.

IN ADDITION LIGHT WILL
FALL FROM ABOVE THROUGH
THE OPENING MADE BY REMOVAL
OF PLUG.

WATER STOPS

DOCTOR: They've put the plug back
again.

SUSAN: Well, we know we're safe
here.

DOCTOR: Yes, but if they fill
that sink with too much water!

SUSAN: Yes, it will come into
here in the overflow.

6. 2 - 3 - 24

(BOOM B/1)

6. LABORATORY

NORMAL

DAY

2B/6)

(FORESTER IS NOW WASHING
HIS HANDS - THE TAP IS
RUNNING INTO THE SINK - THE
PLUG IN POSITION. THE RISE
OF WATER IS STEADY.

FORESTER SUDDENLY STOPS
WASHING AND LOOKS AT THE WATER
HE STIRS IS WITH HIS HANDS
THOUGHTFULLY)

FORESTER: Know anything about
boats?

SMITHERS: Boats?

FORESTER: I've just remembered the
tides.

SMITHERS. Tides? What are you
talking about.

7. 3/- X
C.Y. SINK & TAP

FORESTER: You can't just sail
a boat out of a harbour whenever
you like.

8. 2 - B - 24
2B SMITHERS/FORESTER

SMITHERS: Oh Farrow's boat.

BAND 36

(FORESTER FLICKS THE
WATER OFF HIS HANDS
AND PICKS UP THE TOWELL
STARTS DRYING HIS HANDS.
THE TAP GOES ON RUNNING)

12/8)

FORESTER: I want to get him
aboard and out to sea without
wasting time.

9. 1 - A - 35
2S SUSAN/DOCTOR

SLUNG

6A. PIPE OPENING

GLINT OF LIGHT

WATER
SOUNDS

9A. 3X
CU SINE & TAP

(BOOM B/1) LABORATORY

DAY

(HE TURNS OFF THE TAP,
AS THE WATER HAS RISEN
NOW NEARLY TO THE OVERFLOW.
HE PULLS OUT THE PLUG)

FORESTER: We need some old chains
or a sack we can fill with bricks..

9B. 2 - B - 24
2S SMITHERS/FORESTER

SMITHERS: I don't want to be dragged
in any deeper.

FORESTER:(INTERRUPTING) Now listen
Smithers, and I mean this. We're
both in this ...
The moment you helped me move the
body you were involved. Well, you
can't stop there. Farrow's
report has to be altered...his body
got rid of. I'll do all that's got
to be done but you're going to help
me.

10. 3 - A - 35
2S FORESTER/SMITHERS

D)

SMITHERS KFS R.

(THEY STARE AT EACH OTHER
SMITHERS EYES SEARCH AROUND
DESPERATELY FOR ARGUMENTS,
REASONS, ANYTHING.
FINALLY HE MOVES QUICKLY
TO THE DOOR -MAKING
A FUTILE ATTEMPT AT ESCAPE
FROM THE SITUATION)

FORESTER: (CALM) You've got no
chance at all if you panic.

11. 4 - 9
FCU FORESTER

(SMITHERS IS AT THE DOOR)
HE STOPS

(No Page 6 -

(NEXT PAGE 7)

FORESTER: On the other hand,
if you're sensible and help
me - well, we'll both be all
right, won't we?

12. 3

25

FORESTER/SMITHERS

(SMITHERS HAND
DROPS AWAY FROM
THE DOOR AND IT
OPENS SLIGHTLY.

HE HALF TURNS.
FORESTER TURNS
AWAY AND GOES
TO THE BRIEFCASE.

SMITHERS COMES
BACK INTO THE
ROOM A LITTLE.

FORESTER OPENS
THE BRIEFCASE
AND STARTS
LOOKING THROUGH
THE PAPERS)

SMITHERS X BACK TO
FORESTER

SMITHERS: (QUIETLY) How can
you be so... well, you're so
natural. Calm. As if nothing
had happened at all.

FORESTER: (LOOKING THROUGH
PAPERS)

I just
see issues more clearly, that's
all. Where is this thing?

(HE RIFLES THROUGH
THE PAPERS)

25

ECINE (3) (5 secs)

BAND 37

enters through
partially open
laboratory door.

TELECINE 3.

takes out Form then
(FORESTER STUFFS
PAPERS BACK INTO
THE BRIEFCASE.
LEAVES A
"REPORTER'S"
NOTEBOOK ON
BENCH)

FORESTER: Look at that lot
later on.

(HE TURNS TO
SMITHERS, WITH
A SLIGHT SMILE)

In the meantime,
FORESTER: Let's go along to
the office and have a look at
this report.

(HE MOVES TO
SMITHERS AND
GOES OUT.
SMITHERS FOLLOWS
SLOWLY. HE
STOPS AT THE
DOOR, LOOKS
AROUND ROOM
AND THEN GOES
OUT, CLOSING
THE DOOR)

4-D-24

(BOOM A/1)

8. SEND PILE

DAY

2S BARBARA/IAN

(ON 4D/13)

- 9 -

(IAN PEERS
AROUND SEED
PILE)

IAN: I'm getting used to
the noises
now.

(BARBARA APPEARS
BEHIND HIM)

IAN: That last one must
have been the door closing.

BARBARA: You're sure they've
gone.

RISES

IAN: I'm not sure about anything.

HOLD 2S

BARBARA: The Doctor and Susan ..
they must have been
drowned, Ian.

BARBARA: Ian - We don't know.
we must find out!

(HE NODS AND THEY
MOVE OFF)

RECORDING BREAK - KEEP TAPE RUNNING

66TELESCINE 4: (7 secs)

BAND 38

Cat on Lab floor

Cat jumps up to bench

Cat in sink.

END TEL.4.

MIX TO:

<u>14.</u>	<u>1-B-24</u>	<u>ECOM A/1</u>	<u>9. EDGE OF BENCH-</u>	<u>DAY</u>
	<u>IAN/BARBARA ENTER</u>		<u>TOP OF CHAIN</u>	
	<u>R;</u>			

IAN & BARBARA HURRY INTO
SHOT. IAN REACHES THE EDGE OF
SINK, JUST WHERE THE TOPE OF
THE CHAIN MAY BE SEEN.
SUDDENLY HE DRAWS BACK IN ALARM -
PUSHING BARBARA BACK)

IAN: Back... get back! There's
something in the sink.

BARBARA: It's - it's the cat!

BARBARA LOOKS BACK AND
STOPS)

BARBARA: Wait a minute!
Look it's trying to drink some
water. What's the matter with it?

IAN: It's head's lolling on one side.

BARBARA: I don't like the look of
it.

IAN: It's dead, Barbara.
Look at the angle of it's jaw.

BARBARA: Yes, it's all twisted
up and one of the paws is turned
underneath it's body. It is dead.

IAN: I'm going down.

(ON 1B/14)

(BARBARA RAISES
HER HEAD FROM
HER POSITION
ON THE FLOOR,
SINCE SHE HAS
FALLEN. SHE
LOOKS,
TENTATIVELY,
AND THEN TURNS)

BARBARA: Ian. It's dead.
The Cat's dead.

(IAN CRAWLS
INTO SHOT AND
PEERS OVER
SINK)

IAN: I think you're right.
Look at the angle of it's
jaw...

BARBARA: Yes, all twisted
up. And one of the paws is
turned underneath it's body.
It is dead.

IAN: Yes. I'm going down to
that plughole.

BARBARA: I'm coming too.

IAN: You can stay here
if you...

BARBARA: (INTERRUPTING)
I'm coming with you, Ian.

IAN: Are you all right?
(IAN MOVS...)

SWINGS
HIMSELF OVER
THE EDGE AND
STARTS TO
CLIMB DOWN.
HE STOPS AND
LOOKS UP)

BAND 39

BARBARA: Yes.
You go on.

(AS BARBARA
PREPARES TO
JUMP...
LOSE IAN.

CONCENTRATE
ON BARBARA
CLIMBING DOWN
THE CHAIN)

15. 5 - A (BOOM C/1) 10. FLUGHOLE DAY
SINGLE IAN
FUR IN TOP R. OF SHOT

(PART OF THE
FOREGROUND IS
OBSCURED BY
THE FUR OF THE
CAT.

IAN COMES INTO
SHOT AND GOES
TO THE FLUGHOLE.
HE LIES DOWN
AND PEERS DOWN
IT.

AFTER A MOMENT
OR TWO BARBARA
COMES INTO SHOT.
SHE KEEPS BESIDE
IAN)

BARBARA IN L.

BARBARA: Anything?

IAN: (GRIMLY) No. It's
too dark to see very far
anyway. Not a hope.

(BARBARA TURNS
AWAY. IAN
TEARS HIS EYES
AWAY FROM THE
SINK HOLE AND
LOOKS UP AT
BARBARA. HE
GETS UP AND
GOES TO HER.

SLIGHT PAUSE
HERE. IAN
DOESN'T QUITE
KNOW WHAT TO
SAY TO BARBARA. -

(ON 5A/15

- 15 -

TO COMFORT
HER. BESIDE,
HE IS UPSET
AND SADDENED
HIMSELF.)

BARBARA: (QUIETLY) What
are we going to do Ian?
Like this? What can we do?

IAN: Go on living. Fight
the world we're in. Make
something of it.

BARBARA: You never give in,
do you?

IAN: If there was only me...

BARBARA: It wouldn't be
any different.

(A HAND REACHES
OUT OF THE DINK
PLUGHOLE AND TAKES
THE REEL OF THE
FILM. SUSAN TAKES
HERSELF UP)

SUSAN: I told you they'd be
all right, Grandfather...

(IAN AND BARBARA
WHEEL AROUND IN
SURPRISE AND
DELIGHT)

DOCTOR LEVENS
HIMSELF INTO
VISION.)

DOCTOR: Planning their
future without us, I
suppose.

IAN: I don't believe it...

BARBARA: Susan, but...

DOCTOR: You see, my friends,
you can't get rid of us as
easily as all that.

(IAN AND DR. ROSS.
HELP SUSAN
THE DOCTOR OUT OF
THE SINK PLUGGLE.)

16. 4 - B - 24 BOOM A/2 11. SMALL OFFICE DAY
C.U. INK BOTTLE
& PEN

(HOLD ON TOP OF
INK BOTTLE, SO
THAT THE LIX IS
NEAR THE CIRCULAR
SINK HOLE TO THE
BOTTLE TOP.

MAN DIPS IN INK.

NEW ANGLE TO SHOW
FORESTER WRITING
A NAME ON A PIECE
OF PAPER. THE
PAPER IS ALREADY
COVERED WITH NAMES
ALREADY. THE SAME
NAME. "ARMOND
PARROW".
THIS IS PROBABLY
FORESTER'S
TWENTIETH ATTEMPT.

HE IS COPYING THE
SIGNATURE FROM A
FORM BESIDE HIS
SHEET OF PAPER.
THE FORM HAS TYING
ON IT)

JILL BACK 2S
FORESTER/SMITHERS

FORESTER: Getting it.

(SMITHERS IS
SMOKING A
CIGARETTE, NOT
TAKING MUCH
INTEREST IN
THE PROGRAMMING.)

(ON 4E/16)

FORESTER: Fortunately, Farrow had plenty of these blank forms. We can write what we like in the report providing his signature's on the bottom.

SMITHERS: It can't be as easy as that.

FORESTER: Ah, that's a better one altogether. Almost perfect.

SMITHERS R. FRAME

SMITHERS: It will ^{never} stand up to a hand-writing expert.

FORESTER: Oh yes it will.

SMITHERS: (BITTERLY) Interest!

PUSH IN SINGLE
FORESTER

FORESTER:
Why should anyone question Farrow's decisions? And once D.N.6. is on the market and the results are successful, Farrow will just be a man who drowned at sea, his body never recovered. Let's try the actual form now.

SMITHERS IN R.

SMITHERS: Yes, but why did Farrow question D.N.6. anyway - that's what beats me.

17. 1 - C -24 (BOOM C/2) 12. SEED PILE DAY
SINGLE DOCTOR

(DOCTOR IS
EXAMINING THE
SEEDS - ON
PLASTER THE OIL
COATING THEM)

PULL BACK AS DR. MOVES
TO CAM AND TAKE IN
SUSAN L. BARBARA R.
IS SUSAN/DR/BARB/IAN

DOCTOR: I'm sure you're
right, Chesterton. This
laboratory and this sticky substance
on the seeds is some sort
of new insecticide. It
was used outside - in the
garden - and we saw the
results.

IAN: But the murdered
man, Doctor?

BARBARA: Is he the one who
invented it? Perhaps that's
why he was killed?

DOCTOR:

Surely, though, it's more
logical to assume that he was
opposed to the use of the
insecticide.

SUSAN: It's a stronger
reason for murder.

AS DR TURNS PUSH IN TO
3S DR/BARBARA/IAN

DOCTOR: Exactly. The dead
man saw what the insecticide
did. That it killed
indiscriminately. He argued
with someone about it. He
was killed.

BARBARA: But how could anyone
invent something like this. It
must have killed the cat as well.

DOCTOR: The really disastrous
thing is that it could destroy
worms. Those creatures are
vital to the planet. They're
constantly replenishing
the earth in which
they live.

IAN:

You can't just invent an
insecticide and put it on
the market.

(ON 10/17)

BARBARA: No, there are all sorts of by-laws and regulations. Tests have to be made.

IAN:

PULL BACK WITH IAN
AND TAKE IN SUSAN L.

And no Government is going to allow a chemical like this to be sold. And in any case there's nothing we can do about it.

DOCTOR: Yes, the facts support you, Susan. ... laboratory. Yes, I think you're right.

I agree.

BARBARA: Let's get out of here.

SUSAN: It's going to be harder going down the sink pipe than getting up.

IAN: All the more reason to get going.

BARBARA: Yes, before somebody starts using that sink again.

(THERE IS A LIGHT
PAUSE AS THEY
REALISE THAT THE
DOCTOR HAS BEEN
SILENT)

DOCTOR: Our roles seem to be reversed for once.

BARBARA: How do you mean?

(ON 1C/17)

GRAB DR L. TO STUN
AND LENGTHEN SHOT

DOCTOR: Aren't I usually
the one to condemn meddling...
to urge that we leave well
alone.

(HE MOVES AWAY
FROM THEM SLIGHTLY
AND THEN TURNS. HIS
FACE IS SET NOW...
DETERMINED....
POWERFUL... ALTHOUGH
HE SPEAKS QUIETLY
ENOUGH)

DOCTOR: But you see, my
friends, this isn't just
a minor little tragedy in
some forgotten backwater.
Some person has invented
the way of destroying a
planet. Totally destroying it.

18. 2 - D - 24
3S BARB/SUSAN/IAN

19. 1
SINGLE DR.
HOLD HIM ON RISE

I cannot; will not... stand
by and allow a whole planet
to be emptied of life.

20. 2
3S BARB/SUSAN/IAN

(THEY THINK ABOUT
WHAT HE HAS SAID
FOR A MOMENT OR
TWO)

PAN BARB L. LOSE
SUSAN/IAN
TAKE IN DR R.

BARBAR: (QUIETLY) But Dr. we're
what can we do like this, I" High,
Doctor?

DOCTOR: At the moment I don't know
but we'll find something.

Let us start
from one basic premise and
hold on to it with all our
determination. We will
stop this chemical from being
spread over the world.

21. 1 - 16
ON DR.

22. 4 - E (BOOM A/2)
2S FORESTER/SMITHERS

13. SMALL OFFICE DAY
NORMAL SIZE

(CN 4E/22)

FORESTER: There we are.
The report is ready.

SMITHERS: (DULLY) Yes, all
right.

(FORESTER REACHES
FOR THE PHONE)

SMITHERS: What are you doing
now?

FORESTER: The report itself
isn't final enough. Farrow
would ring his Department.

(SMITHERS CROOLES
TO FORESTER)

SMITHERS RISES KES TO
FORESTER

SMITHERS: You can't do
that! You'll give yourself
away... they'll know it
isn't him speaking.

FORESTER: You leave this side
of it to me.

(HE PICKS UP RECEIVER
AND JIGGLES IT)

23. 3 - B-35 (BOOM D/1) 14. POST OFFICE DAY
SINGLE HILDA

(HILDA ROWSE IS
AT THE SWITCH-
BOARD. READING
MAGAZINE. SHE
ABOUT FORTY
FIVE OR FIFTY.
SHE PLUGS IN
AND LIFTS HER
EARPHONES UP)

HILDA: Hello? Yes. London,
yes. Whitehall... W.H.I., yes.....

24. 4 - E - 24 (BOOM A/2) 15. SMALL OFFICE DAY
23 FORESTER/SMITHERS

FORESTER:Eight-seven...
thank you.

SMITHERS: But how do you
know who to speak to...

FORESTER: I've been dealing
with these people for years.

25. 3 - G - 35 (BOOM D/1) 16. POST OFFICE DAY
23 HILDA/BERT

(ALBERT ROWSE,
A POLICEMAN
COMES INTO
SHOT AND SITS
BESIDE HIS
WIFE)

HILDA:Three, eight, seven?
Yes... Hold on... I have a call
for you. Go ahead please.

(SHE LISTENS
FOR A MOMENT)

BERT: I've got to....

HILDA: Just a minute...

(SHE LISTENS)

HILDA: Now, that's funny.

BERT: What?

HILDA: Sch!!

26. 4 - E -24 (BOOM A/2) 17. SMALL OFFICE DAY
2S FORESTER/SMITHERS

FORESTER: Oh, hallo....
Is Mr. Whitmore there,
please. Arnold Farrow
speaking... Yes, hallo.
How are you. Good....
all right I'll hold on.

(FORESTER TAKES A
HANDKERCHIEF OVER
PHONE.

HE COVERS PHONE
WITH HIS HAND AND
SMILES AT SMITHERS.)

FORESTER: You see? The
secretary asked me how I
was? Itold you it would
be all right.

27. 3 - - (BOOM D/1) 18. POST OFFICE DAY
2S AS BEFORE

HILDA: Doesn't sound like
Mr. Farrow at all.

BERT: What are you on
about, Hilda...

HILDA: You remember that
Mr. Farrow, Bert. smokes
the same cigarettes as you
used to, before you gave
them up.

BERT: Oh, hi. yes.

HILDA: He's been on the phone before and it didn't sound like him at all this time.

BERT: You listen too much on that thing.

HILDA: It's a sort of muffled voice. But it isn't Mr. Farrow, I'd swear it isn't.

BERT: I've got to go up to Harry Barker's. see about his dog licence.

(ELMA PUTS DOWN
HER PHONES
RELUCTANTLY)

HILDA: Yes, dear.

18. 4-E-24 (BOOM A/2) 19. SMALL OFFICE DAY
2S FORESTER/SMITHERS

PUSH IN SINGLE FORESTER

FORESTER: (INTO PHONE) ...Yes, I'm sending in the report. The tests are very satisfactory. Yes, it is a bad line, isn't it? Well, I'd say M.M.6. as they call it, is about sixty per cent improvement on normal insecticides. Yes, I know I'm not usually so enthusiastic. But this is really extraordinary. Mm. Yes. Oh, I don't mind losing the day. Crossing over to France tonight.

1. 2 - E -9
C.U. SMITHERS

Thank you. And I'll send in the report. / Will you issue the authorisation? Good. I'll tell Forester then. Yes. Goodbye. Yes.

1. 4
SINGLE FORESTER

(ON 4E/30)

(HE REPLACES THE
RECEIVER AND PUTS
HIS HAND BACK
BACK INTO HIS
POCKET)

SMITHERS: Well?

FORESTER: Perfect. As soon
as he gets the report, we get
the go-ahead. ~~Couldn't have~~
~~been more successful.~~

SMITHERS: There's - a chance,
then?

FORESTER: I don't see what
can stop us. BAND 40

31. 1 - D-24 (BOOM C/3) 20. NOTEBOOK MINISCULE DAY
HIGH SHOT
NOTEBOOK
IAN IN L.

(FOUR CHARACTERS
STARING AT THE
HUGE NOTEBOOK)

SUSAN IN L.

IAN: It certainly wasn't
here before.

AS IAN MOVES TIGHTEN
SHOT

SUSAN: It's half drawing and
half... oh, it's a formula.

IAN: Yes, you're right, Susan.

BARBARA: Could it be the
formula of the insecticide,
Doctor?

DOCTOR: Perhaps.

BARBARA: If it is, it'll tell
us what we're fighting against.
We might even find a cure...

(ON 10/32)

- 231 -

IAN: Cured? What's the good of that.

BARBARA: (THROUGH HIS LINE)
Oh, I don't know.

IAN: If we're going to do anything.
We've got to stop it.

SUSAN: Ian's right, Barbara.
We will need the cure if somebody's infected.

BARBARA: Yes, all right!

32. 2 - F - 9
2S BARBARA/DR.

DOCTOR: (INTERPOSING SMILE)
Yes, well, I suggest we have
a close look at the whole of this
oversize document. The more
we know about our enemy, the
better.

33. 1 - 24
4S
BARB/DR/SUSAN/IAN

I.H: Those things up there
are definitely molecular
structures.

DOCTOR: It's possible.
Yes, you may well be right,
Chesterton. I wish we could
see the whole thing.

BARBARA: Could we lever it
up somehow and stand away
from it.

SUSAN: Yes, it would be
like staring at a huge
advertising poster.

IAN: We'd never move it.
It's much too heavy.

/ (DOCTOR TAKES OUT
A SMALL NOTEBOOK
AND A PENCIL FROM
HIS POCKET)

Give me my notebook, Susan.

AN DR L.

DOCTOR:/ Then we'll have to
make a map of it.
Chesterton, you start marking
off a section with your feet.
Susan, Barbara.... you take
over from him and call out
to me the things you see
written beneath you.

(IAN REACHES OFF
A PORTION WITH
HIS FEET)

IAN: One two, three yards lengthways
Doctor. One two yards sideways

- 2 - F - 16
SINGLE DOCTOR

DOCTOR: Let's take that
part then. Now this will be
the lower left hand part.
Begin here Susan... Barbara,
you work with her please.

5. 1
3S IAN/BARB/SUSAN

SUSAN: Right. The first part is
C.H. and a little 2.

BARBARA: Followed by two dots and a colon.

MIX TO

36. 5
SINGLE IAN

ROOM A/3
MIX TO:

PAGE 41

I.M ON ANOTHER PART OF PAPER.

I. H: Three yds long again,
Doctor. And two yards sideways.

MIX TO

37. 1
2S SUSAN/BARBARA

MIX TO:
ROOM C/3

SUSAN AND BARBARA ON PART OF PAPER.

BARBARA: A "C" and an "H"
Followed by a "

MIX TO

38. 2
SINGLE DR

MIX TO:

DOCTOR WRITING IN HIS BOOK.

DOCTOR: Start calling your
section now my boy...

MIX TO

39. 5
AS BEFORE

MIX TO:

IAN ON HIS HAUNCHES EXAMINING THE
GROUND.

MIX TO

40. 1
SINGLE SUSAN

MIX TO:

SUSAN MARKING OUT WITH HER FEET.

MIX TO

41. 2
SINGLE DR

MIX TO:

DOCTOR WRITING IN HIS BOOK.

MIX TO

42. 1
2S BARBARA/SUSAN

MIX TO:

BARBARA ON ANOTHER SECTION OF THE
PAPER.

BARBARA:and at the top
of the hexagonal are the letters
O and H and a small E.

MIX TO

43. 5 (BOOM A/3)
ON TAN

IAN: From the letter C there is a
double line going up about 45
degrees and a single one going down
to 45 degrees.

44. 4 - E - 16 (SLUNG) 21. SMALL OFFICE DAY
SINGLE FORESTER

(FORESTER IS ON
THE PHONE AGAIN,
JUGGLING THE
HOOK)

FORESTER: Where is that
woman? Hullo!

45. 3 - C - 24 (SLUNG) 22. POST OFFICE DAY
EMMA HOLD HER
L. TO BOARD

HILDA TALKING
OVER HER CIRCULAR)

HILDA: Thank you M.R. Summers
Yes. Oh, that blessed
thing.

(SHE PLUGS IN)

46. 4 - E - 16 (SLUNG) 23. SMALL OFFICE DAY
SINGLE FORESTER

))

MR BERT: At last. Hello?
Look, I have a lot of urgent
calls to make today. Hello?

47. 3 - D - 21
SINGLE HILDA

(BOOM D/1)

24. POST OFFICE

DAY

HILDA: Is that Mr. Farrow...
HILLO, are you there? I
said, is that... Oh. Mr.
Smithers then? Oh, I see.
Well, what number did you
want. East Whitham 73.
Yes, all right. But I am
very busy here you know.
Yes, all right.

AS BERT ENTERS XES L.
CRAB R. TO C
HOLD 2S

(BERT COMES INTO
SHOT. HE HAS A
M. OF TEL. AND
ANOTHER ONE FOR
HILDA)

HILDA: It was the same voice
again, Bert. I told you that
other time it wasn't Mr. Farrow
and you wouldn't believe me.

BERT: Made you some tea, dear.

HILDA: Oh, thanks. Thought
you were going to see Harry
Barker?

HOLD 2S AS BERT MOVES
R.

BERT: Just met him in the street.
Saw me. Going up there tonight.
What were you saying before.

HILDA: Well, the first time
he spoke he asked for a
Whitchall number.

HILDA: ... at 1
Heard him tell me ... the
other end he was Mr. Farrow.
Well, the same voice has just
told me his name is Mr.
Forester.

BERT: Well, you must have got
it wrong then, mustn't you?

48. 4 - 1 - 16
SINGLE BERT

HILDA: No, I didn't, Bert.

49. 3 - 3 - 16
SINGLE HILDA

BERT: Then they've got the
same voices, that's all.

HILDA: Perhaps. Only I
know Mr. Farrow's voice.
Didn't sound like him. And
it was all muffled.

BERT: Drink your tea, dear.
Who's this Mr. Forester then?

50. 4
AS BEFORE

BERT: New one on me.
Visiting, I suppose.

I wonder if he was driving that
big American car that knocked
me off my bike this morning.

51. 3
AS BEFORE

Corner of
Lot's lane. It was going in
the direction of the old
farmhouse too. I wonder if
it was this Mr. Forester
driving it.

52. 4
AS BEFORE

HILDA: You didn't get the number
did you?

53. 3
2S HILDA/BERT

BERT: Well, you know how
the road turns there.

and it was out of
sight in a couple of seconds.

HILDA: Something's always
been a bit odd up at the
farmhouse. That man Smithers
.... he's a strange one.

(ON 3D/53)

BERT: Keeps himself to himself
all right. Wouldn't mind having
a look around up there sometime.

HILDA: Well, why don't you then?

54. A F - 9
C.U. BERT

A)

BERT: Haven't got a reason, Hilda.
that's why. Just a feeling anyway.
But they're a funny crowd up there.
Not on holiday ... don't know what
goes on. What do they do up
there?

55. 1 - D - 24 (SWING R) (BOOM C/4) 25. NOTEBOOK MINI DAY
4S OVER DR'S SHOULDER
IAN/SUSAN/BARBARA/DR.

B)

(ON LD/55)

AS DR: XES PUSH IN TO
2S DR/IAN

(OPEN ON SMALL
NOTES ON IN
DOCTOR'S HAND.

SHOW DOCTOR
SITTING DOWN
WITH THE OTHERS
AROUND HIM)

DOCTOR: This is the insecticide,
quite clearly.

HOLD 4S AS DR XES L.
TO SIT

(HE OFFERS IT
TO IAN)

DOCTOR: It's a bit rough,
of course.

Still, it tells a story.

IAN: I'm not too well up on
this, Doctor. What's this?
Phosphoric acid?

DOCTOR: Yes. It indicates the
amount of organic esters.

IAN: This is mineral nitrate...
That's about as far as I go.

DOCTOR: Look, the point is that
this formula is a reasonably
standard one with just one
vital difference. The inventor
has made this insecticide ever-
lasting.

56. 2 - G - 35
3S IAN/SUSAN/BARBARA

SUSAN: So it'll seep into
the soil...

IAN: Get into the drinking water.

BARBARA: What about human beings?

57. 1 - 9
CU DR WHO

BARBARA: Given a sufficient quantity, ~~this is~~ capable of killing human beings, Barbara.

58. 2 - G - 15
SINGLE BARBARA

BARBARA: ^{Yes} If they eat and drink infected food and water?

(OS) DOCTOR: ^{Yes} Or even coming into contact with it -

(OS) IAN: Penetrating the skin to get into the blood stream.

59. 1

4S

DR/IAN/SUSAN/BARB.

DR. REBBA: Why are we just sitting. Why aren't we doing something.. thinking of ways to ..

H)

DOCTOR: (QUIETLY) Gently, my dear, gently.

BARBARA: I'm sorry.

(SHE PUTS UP
HER HAND TO
HER HEAD)

SUSAN: Are you feeling all right.

BARBARA: A bit dizzy. I think I must be hungry.

PUSH IN TO 2S DR/IAN

DOCTOR: Now there's a point to consider, Chesterton. We can't eat - even if we could find any food in this place.

IAN: The less we talk about food, the better I'll like it.

(ONLD/59)

- 31 -

DOCTOR: We could make the journey back to the sink. The tap water is safe to drink.

HOLD IAN ON RISE

PULL BACK TO 45

IAN: There's no need for all of us to go. I'll go and fetch some.

...

THEY ALL RISE

DOCTOR: But I want to go in that direction. There's something over there that might be the solution to all this business.

S. ADAM: What?

DR WHO: A telephone!

DOCTOR: Well, we've had a lot of talk about sound frequencies, haven't we. But I'm just wondering whether the frequencies of sound change through wires.

IAN: Through wi... You mean there's a telephone over there?

DOCTOR: I do.

IAN: Well, come on then.

(THE SOUNDS OF
GIANT'S FEET
OCCUR. THEY ALL
STARE UPWARDS.)

A SHADOW FALLS
OVER THE DOCK)

SUSAN: Run! It's one of the men!

(THEY ALL SCATTER)

GO. 3 - A - 15 (BOOM D/L) 26. LABORATORY NORMAL DAY
SINGLE SMITHERS

(ON 34/60)

(SMITHERS IS
NEAR THE BENCH.
HE IS SMOKING.
HE PUTS A HAND
ON THE BENCH,
NEAR THE NOTE-
BOOK, AND BENDS
DOWN TO PICK UP
THE TOWEL FROM
THE FLOOR. HIS
HEAD PASSES
THE BENCH, HE
BLOWS A CLOUD
OF SMOKE)

61. 1 - D - 24 (BOOM C/4) 27. NOTEBOOK MINI. DAY
28 BARBARA/IAN

SUSAN IN R.

DR IN L.

(SHOW A CLOUD
OF SMOKE
ENVELOPING
IAN AND BARBARA.
THEY COUGH AND
GASP, HANGING
ON TO EACH OTHER.
SUSAN RUNS INTO
SHOT, GRABBING
THEIR ARMS AND
PULLING THEM
AWAY.

SMOKE

LET THEM GO R.

DOCTOR INTO SHOT,
A HAND UP TO HIS
MOUTH. HE TRIES
HOLD OF BARBARA.
THE FOUR OF THEM
MOVE AWAY,
STAGGERING AND
GASPING)

62. 3 (BOOM B/1) 28. LABORATORY NORMAL. DAY
SINGLE SMITHERS

(SMITHERS WALKS
BACK FROM THE BENCH
WHERE HE HAS PUT
THE TOWEL TIDILY.

(ON 34/63)

HE PICKS UP
THE NOTEBOOK.
EXAMINES IT FOR
A STUCK OR TAC
AND THEN LEAVES
THE ROOM)

63. 4 - G -24 (BOOM A/2)
SINGLE FORESTER

29. SMALL OFFICE

DAY

to E)

FORESTER: (ON PHONE) ... give
me that figure again?....

(HE WRITES ON
A SCRAP OF
PAPER)

FORESTER: Yes, well, it's not
enough, Jimmie. Listen it's
no good telling me you've only
got ten salesmen for the whole
of Yorkshire. I want M.H.G.
pushed as hard as it'll go...
What about the containers?
Well, I've had a very
attractive tin designed but
we're waiting for a sure-fire
brand name. I'm making the
final selection myself tonight.
O.K. Get those extra salesmen,
won't you Jimmie.

(SMITHERS COMES
INTO THE ROOM
WITH THE NOTE-
BOOK)

FORESTER: Good. Good-bye.

(HE PUTS DOWN
THE RECEIVER)

FORESTER: Oh, you've got it.
I'm going to arrange a meeting
tonight with the Factory Managers.
I want you there.

(ON 4G/63)

SMITHERS: All right.

FORESTER: So we'll want copies
of the formula.

SMITHERS: Anything to get
away from this place.

FORESTER: I'll fix you up
in the flat in Park Lane.

SMITHERS: I can't afford
that sort of thing...

FORESTER: (INTERLUDE)
It's some firm's, you idiot.
It goes against taxes.

SMITHERS: You've got everything
neatly tied up haven't you? You
don't miss anything.

FORESTER: I'll tell you one
thing...

(HE PICKS UP
RECEIVER AGAIN
AND DEPRESSES
THE CONNECTION)

CRAB R AS FORESTER
RISES

FORESTER: I'm not going to
start getting over-confident.
Oh, where is that woman!
Hallo!

(HE JIGGLES THE
REST UP AND
DOWN IMPATIENTLY)

64. 3 - E - 35 ROOM D(1) 30. POST OFFICE DAY
ON BERT

(ON 22/64)

(BERT, COMING
ON SOME ALERT,
NEAR THE
SWITCHBOARD
RAISES HIS
HEAD)

BERT: Hilda !

Hilda (O.V.) If it's that
rude man at the old
Paradise again, he'll
have to wait. I'm making
up the delivery for Mrs Marsh.

(BERT SHRUGS AND
GOES BACK TO HIS
PAPERS.)

THE SWITCHBOARD
FLICKERS
VIOLENTLY)

TX-25 (A)
TELEPHONE FIVE. (17 secs)

BAND 42

LAST SHOT. Doctor
and other three
walk in front of
telephone. Then
they walk around
it.

END TELEPHONE FIVE.

C)

65. A-H-35 (ROOM 3/2) 3L. REAR OF TELEPHONE DAY
L.S. PHONE MINISCULE
IAN/DR IN L.

(HUGHES TURNS AND
TURNS UP AND
LOOKS OF FEAR
RUNS OUT OF
SIGHT)

IAN: It's certainly
clinicable.

DOCTOR: The thing is, how heavy
is the receiver, Chesterton.

(ON 4H/65)

SUSAN/BARB IN L.

DR IN C.

(SUSAN AND
BARBARA INTO
SHOT)

SUSAN: We've found the
very things, Ian. We can use these
to prop up the receiver.

(BARBARA INTO SHOT
CARRYING A LARGE
CORK)

BARBARA: There are
several of them over there.

(BARBARA LOOKS
RATHER UNDER
THE WEATHER -
IAN TAKES THE
CORK FROM HER)

IAN: You don't look too
good.

BARBARA: Now I'm all right,
Ian. I keep telling you, I
haven't eaten anything for hours.
That's what it
is. Don't make a fuss,
please.

PUSH IN ON MOVES
CRAB L A LITTLE HOLD 4S

(IAN JOINS THEM -
BARBARA FOLLOWING
RATHER LISTENING.
BARBARA SITS DOWN
ON THE FLOOR -
SCREWING UP HER
EYES SLIGHTLY AND
RUBBING THE BACK
OF HER NECK AS IF
IT ACHES)

IAN: Susan, you and I
will do the climbing...
all right?

(SUSAN FORGS
IAN AND SUSAN
CLIMB UP THE
WIRES)

PAN IAN/SUSAN R LOSE
BARB L.

IAN: I'll go right up.
You pass the corks up to
Susan, Doctor and she'll
pass them on to me.

SUSAN: Can you manage all right ?
(IAN CLIMBS UP
FURTHER.

AS DR TURNS PAN L. LOSE
SUSAN R. TAKE IN BARB L.

ANGLE ON THE
DOCTOR, HOLDING
THE CORK)

LET BARB GO L.

IAN: Yes, I'm O.K.

AS DR TURNS PAN R.
TAKE IN SUSAN R.

DOCTOR: Will you get another
of these corks, my friend?

(BARBARA NOES,
GETS UP WEARILY
AND GOES OUT OF
SHOT.

DOCTOR WATCHES
HER GO, STUDYING
HER THOUGHTFULLY.
THEN HE HOLDS UP
THE CORK.

BARBARA IN J.

NEW ANGLE AS
SUSAN TAKES THE
CORK.

NEW ANGLE ON
BARBARA, PUTTING
DOWN CORK, HEAR
THE DOCTOR. (1.
SECOND CORK) AND
SITTING ON IT)

DOCTOR: You look very tired,
Barbara.

BARBARA: I am a bit

DOCTOR: Well, I can
manage all right. You
rest. But I'll need
this, I'm afraid.

(SUSAN AND DOCTOR
AND SITS ON
THE FLOOR
WEARILY.)

DOCTOR TAKES
THE CORK AND
GOES NEARER
TO THE TELEPHONE.

66 1 - E - 24 (BOOM C/5) 32. TOP REAR PHONE DAY
ON IAN

ANGLE ON IAN
NOW. HE HAS
PUT DOWN THE
CORK NEAR
WHERE HE IS GOING
TO INSERT IT
ONCE THE RECEIVER
HAS BEEN REACHED.

67. 4 - H - 24 (BOOM B/2) 33. LOWER REAR PHONE DAY
SUSAN

ANGLE ON SUSAN
PASSING UP
SECOND CORK.

68. 1 (BOOM C/5) 34. TOP REAR PHONE DAY
AS BEFORE

IAN RECEIVING
THE CORK AND
PUTTING IT
BEHIND THE
OTHER ONE)

PAN IAN L.

IAN: Right - you'd all better
come up here now.

SUSAN/DR IN R.

IAN: (O.V.) Coming...
Grandfather... Barbara....

(IAN PUTS HIS
SHOULDER UNDER-
NEATH THE
RECEIVER TO
TEST LIFTING
IT WITH HIS
SHOULDERS.
NO JOY AT ALL,
IT'S TOO HEAVY.)

SUSAN AND DOCTOR
CLIMB INTO SINK.)

(OM 1E/68)

BARBARA: Can we do it with
just the three of us.

IAN: Why?

DOCTOR: Barbara isn't up
to it.

IAN: All right. We'll try.

BARBARA IN R
4S IAN/SUS/DR/BARBARA

(BARBARA CLIMBS
INTO SHOT)

BARBARA: I wish you
wouldn't make so much fuss.

(IAN AND THE DOCTOR
EXCHANGE GLANCES)

IAN: Let's get this over
with. We must lift one side
at a time. Susan... you hold
the cork ready. We'll all do
the lifting.

DOCTOR: If we can.

(IAN, BARBARA, AND
DOCTOR BEND DOWN
AND GET THEIR
SHOULDERS UNDER-
NEATH THE RECEIVER.)

THEY STRAIN TO MOVE
THE WEIGHT OF THEIR
BODIES)

IAN: All ready.

DOCTOR: Yes.

IAN: Barbara?

(ANGLE ON
BARBARA)

IN P: Right. Now,

(THEY PUSH UP)

(SHOW TELEPHONE
RECEIVER MOVING
SLIGHTLY)

(JOHN RUSSELL
TURNING IN
CORK. (HOLD
RECEIVER
BEING LOCATED
ON TO CORK)

(ANGLE ON I.N.,
DOCTOR AND -
BARTON.)

INN: Good. We'll try the other side.

(IAN AND THE DOCTOR LOOK LEFT AND MOVE OFF, IAN TAKES THE OTHER CONK WITH HIM.

(ON LE/70)

SUSAN IN L. 2S SUS/BARB.

PAN SUS/BARB.R. TO 4S
SUSAN/BARBARA/IAN/DR

SUSAN KES R. frame
to 4S
BARBARA/IAN/DR/SUSAN

BARBARA LOOKS
AT HER HAND
WHICH IS
TREMBLING. SHE
SMILES AND HIDES
HER HAND AS
SUSAN COMES INTO
SHOT. THEY GO
OFF TOGETHER.

NEW ANGLE 1.3
SUSAN GOES LEFT
THE DOCTOR AND
IAN TO TAKE UP
HER POSITION -
WITH THE SECOND
CORK. BARBARA
INTO SHOT. THE
THREE OF THEM
BEND DOWN AGAIN
AND STRAIN
UPWARDS WITH
(THEIR SHOULDERS)

IAN: Ready. Right. Now. Lift!

71. 2 - II (SLUNG MIC) 37. LABORATORY NORMAL. DAY
ON PHONE

(SHOW TEL. HOME
RECEIVER MOVING
UPWARDS)

(ON R SWING)
72. 1 - E (BOOM C/5) 38. TELEPHONE MINI. DAY
SINGLE SUSAN

I)

(SUSAN PUSHING
IN SECOND CORK)

SUSAN: All right, I've done
it. It's worked.

(SHOW RECEIVER BEING
LOADED ON TO CORK.)

(ON LE/72)

IT IS NOW CLEAR
OF THE CONNECTION
"BARS" OF THE
PHONE)

73. 3 - C - 24 (BOOM D/2) 39. POST OFFICE DAY
SINGLE BERT

(BERT IS WORKING
ON HIS PAPERS. THE
SWITCHBOARD BUZZES)

BERT: Hilda, come and answer
this thing. It's driving
me mad.

HILDA IN R B/gnd.
YES I. 2S

HILDA INTO SHOT.
SHE PLUGS IN)

EM: It's the old farmhouse
again. Hello! What number
do you want.

74. A - E - 24 (BOOM A/2) 40. SMALL OFFICE DAY
2S FORESTER/SMITHERS

(FORESTER AND
SMITHERS. SMITHERS
STUDYING HIS
FORMULA. FORESTER
LIGHTING A CIGARETTE)

SMITHERS: Aren't you going to
try your number again.

FORESTER: In a minute. That
old girl must have gone out or
something.

75. 3 (BOOM D/2) 41. POST OFFICE DAY
SINGLE HILDA

EMIL: Hello... what number
do you want please, hello....

76. 2 - I - 24 (BOOM C/5) 12. TELEPHONE MINISCULE
38 DAY
DR/SUSAN/IAN

(IAN, DOCTOR,
JULIE, ALL
MOUNTING
TOGETHER)

(Swung L)
77. 1 - B - 24 (BOOM B/2) ALL: Can-you-hear-us...
SINGLE BARBARA

(AN EXTRAORDINARY
SOUND ISSUES OUT
OF THE OTHER END
OF THE TELEPHONE
AT WHICH BARBARA
STANDS,

THE SOUND IS IN
FACT, EMIL SAYING
HELLO, BUT THE
SOUND IS VERY LG!
AND SLOW - QUIET
DISTINCT)

78. 2 (BOOM C/5)
38 as before

ALL: Put-us-through-to-police....

79. 1 (BOOM B/2) EMIL: Any good, Barbara?
SINGLE BARBARA

(ANGLE ON
BARBARA, LISTENING
TO THE LISTENING
END OF RECIPIENT)

Barbara:
Nothing Ian. Not a thing.

(BARBARA SHAKES
HER HEAD -
FEELING DIZZY
AGAIN - AS IF
EVERYTHING IS
GOING ROUND.

(ON 1/79)

- 43 -

(ANGLE ON IAN,
DOCTOR AND
SUSAN)

80. 2 - I - 24
3S DR/IAN/SUSAN

IAN: But we can't have failed...
not after getting this far...

DOCTOR: I'm afraid we have.
It's my fault. I thought it
was worth trying

IAN: Why don't we try just
once more...

SUSAN: I don't think it'll do
any good Ian.

IAN: We must try. I'll tell
Barbara.

81. 1
SINGLE BARBARA

(ANGLE ON BARBARA.)

BARBARA IS ON
HER KNEES, WEAK
AND EXHAUSTED.
THOUGHTLESSLY,
SHE GETS OUT THE
HANDKERCHIEF TO
Wipe HER FOREHEAD
THAT IS COVERED WITH
PERSPIRATION. AS
THE LAST MOTION SHE
REALISES IT IS THE
HANDKERCHIEF SHE
USED TO CLEAN THE
INSECTICIDE FROM
HER HAND. SHE
STARES AT IT IN
HORROR AND THEN,
IN DESPAIR, SINKS
BACK TO SIT ON
HER HEELS.

IAN IN R. 2S BARB/IAN

IAN (INTO SHOT)

IAN: Hey, you've been doing
too much, Barbara.

- 43 -

(ON 12/61)

- 124 -

BARBARA: Yes. Yes, perhaps
I have.

IAN: I'll get you some water.
That'll freshen you up a bit.

BARBARA: Thanks.

(IAN REACHES OUT
TO TAKE THE
HANDKERCHIEF
AWAY FROM HER.
BARBARA SNATCHES
IT AWAY)

BARBARA: What are you doing?

IAN: (SURPRISED) I want to
soak it in water...

BARBARA: No!

IAN: What's the matter with
you...

BARBARA: Don't touch it.....
you can't have it...

(SHE HAS TO PUT OUT
A HAND TO STOP
HERSELF FALLING.)

BAND 45

SUSAN/DR. IN R.
4S SUSAN/BARBARA/IAN/DR.

DOCTOR AND SUSAN
INTO SHOT NOW.
SUSAN BUTS HER
ARMS AROUND
BARBARA AND LOWERS
HER GENTLY TO THE
GROUND)

BARBARA: Don't let anyone...
touch the handk.....

(BARBARA CLOSES
HER EYES.)

- 125 -

(CN 1E/81)

PUSH IN TO 23 IAN/DR.

DOCTOR REACHES OUT
TO REMOVE FROM HIS
POCKET AND PICKS
UP THE HANDKERCHIEF.

HE SNIFFS AT IT)

DOCTOR: The same aroma.
The insecticide's on the
handkerchief.

DOCTOR: You didn't eat or
drink anything.

IAN: Definitely not.

DOCTOR: But she touched the
insecticide.

IAN: I didn't see her. She
never mentioned it. She did
borrow my handkerchief though.

DOCTOR: Where were you then.

IAN: Over by....
the seed pile.

DOCTOR: She got some on her
hands then and used your
handkerchief to rub it off.

SUSAN: But why didn't she
tell us.

IAN: What can we do for her?

AS DR LEANS ACROSS
PULL BACK TO 4S

(OF 12/81)

(DOCTOR LOOKS
AT IAN)

SUSAN: Grandfather... we can
do something can't we?

PUSH IN SINGLE BARBARA

(DOCTOR LOOKS
AT SUSAN,

DOCTOR LOOKS
AT BARBARA.)

CREDITS AND CAUTION: RE
BARBARA'S STILL BODY.

SUPERIMPOSE SLIDE:
NEXT EPISODE
THE URGE TO LIVE

22. 3

HOLLIER CAPTON

END MUSIC
STARTS: Dr. Who... William Hartnell
ENDS : Designer. Raymond P. Cusick

SLIDE
PRODUCER: VERITY LAMBERT

SLIDE:
DIRECTED BY MERVYN PINFIELD
BBC tv

FADE SOUND AND VISION